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ABSTRACT

This guide presents an overall plan for implementing Level VI of the Indian Reading Series, which features legends and stories of Northwest tribes in a supplementary reading and language arts development program for elementary grade Indian and non-Indian children. Introductory sections present the rationale of the program's language experience approach, state program objectives, discuss the Indian oral tradition, and give an historical perspective of Indian culture in pre-contact, reservation, and modern periods. The majority of the manual consists of teaching activities for the 19 stories in the student reader. The following information is provided for each story: (1) geographical area from which the story came; (2) new or unfamiliar vocabulary, including native words; (3) suggestions for introducing and generating interest in the story; (4) discussion topics; and (5) teacher-guided and independent activities for students. In addition to story-specific activities, the manual describes art and drama activities to be used with any or all of the stories. Suggested art activities include basketry, weaving, beadwork, quilting, costume and set construction, dioramas, and masks. Drama activities are emphasized, including readers theater, puppet plays, role play, participation drama, and full production plays. Scripts are provided for seven stories in the student reader. (JHZ)

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TEACHER'S MANUAL
Level VI

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and other stories

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PACIFIC NORTHWEST INDIAN READING AND LANGUAGE DEVELOPMENT PROGRAM

JUL 1985
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TSAPAH TALKS OF PHEASANT

and other stories

TEACHER'S MANUAL
Level VI

Robin Butterfield

Joseph Coburn, Director
Pacific Northwest Indian Reading and Language
Development Program

For sale by U.S. Government Printing Office
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BACKGROUND INFORMATION

Preface

This manual contains activities which should help teachers of Indian students feel more comfortable in the classroom. Teachers using *The Indian Reading Series: Stories and Legends of the Northwest*, are urged not to rely entirely upon these teacher's aids but to diverge and create strategies and activities which are best suited to their own particular class at any given time.

Although *The Indian Reading Series: Stories and Legends of the Northwest* is designed to help meet some of those particular problems which Indian students face, the Series is good for everyone since it gives some insight into parts of the Indian cultures which are represented in creating the Series.

As is commonly known, there are several Indian cultural groups within the northwest area. We have had to generalize some of the concepts across the region with the definite danger of creating stereotypes.

Teachers are urged to find out about the particular tribe with which they work. If there is an Indian program associated with your school, this is the best place to start.

There is another valuable resource in the community, **the Indian people themselves.** Invite them to the classroom to help teach children. Plan a lesson with them prior to having them come into the classroom so they can cover as much as possible in the limited time available.

We, the program staff, can never express enough the gratitude we feel to the Indian people who wrote and illustrated the books, the teachers and administrators who were invaluable in the testing phases, as well as providing many of the ideas incorporated into the manual, the Program Policy Board for its guidance, the National Institute of Education for the funding and moral support and the Laboratory administrators who were instrumental in making the project possible.

Joseph Coburn
Program Director

Rationale

In spite of some encouraging indicators in recent years, Indians continue to lag behind the general population in formal educational attainment. Four major problem areas have been defined:

- The reading and language arts curriculum materials currently in use in schools do not contain content that is culturally relevant or within the experiential background of most Indian children.
- When Indian children's reading and language skills are measured using typical norm-referenced standardized tests, their scores tend to be lower than scores for other comparison groups (especially middle-class Anglo children). Although the children learn decoding skills, they seem to lag behind in developing comprehension and language fluency.
- Indian children seem to become less interested in school and school activities as they progress through the grades. Drop-out rates in high school and junior high are extremely high. Many elementary school Indian students become quiet and withdrawn and do not participate actively in classroom activities.
- Due to cultural conflicts in the classroom and the resultant lack of academic success, many Indian children lack a positive self-image.

Upon examination of these problem areas, one can readily determine the special needs of Indian children:

- Indian children need to develop an increased interest in school, especially interest and involvement in language arts activities and communication processes. They need the opportunity to use the language they bring to school. Only after they are aware of the potential of their own language, and feel free to use it, can they develop new and more effective patterns of communication.
- Indian children, like all children, need relevance and high interest potential in the content to which they react while speaking, reading, writing or listening. They need instructional strategies and activities which more closely match their past experiences and interactions with adults.
- Indian children need support from parents and other community members involved in the school program. They need experiences with school materials which emphasize the dignity and importance of people and places within the Indian community.
- All children need to know and understand important similarities and differences among the varied cultural backgrounds of their classmates.

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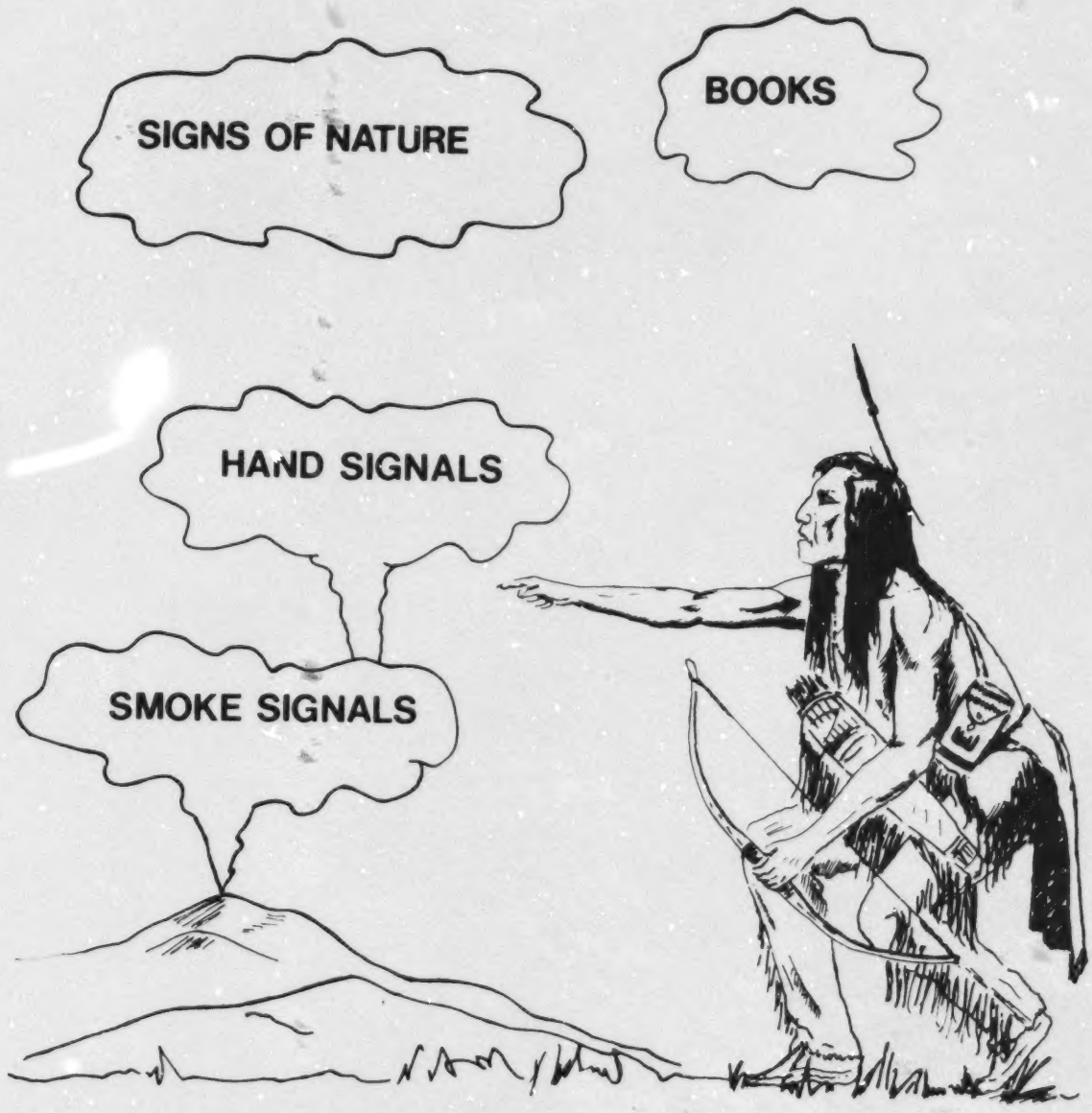
Program Objectives

The Indian Reading Series is a supplementary reading and language arts development program for elementary grade Indian and non-Indian children. The objectives of the program are to:

- expand student interest in language arts experiences.
- increase student skills in language arts activities.
- improve student feelings of competence and success in communication skills.
- reinforce for Indian students a positive self-image and pride in being Indian.
- provide students and teachers with greater understanding of Indian culture.

Indians Were Always Good Readers



Language Experience and Native American Oral Tradition

I hope to indicate something about the nature of the relationship between language and experience. It seems to me that in a certain sense we are all made of words; that our most essential being consists in language. It is the element in which we think and dream and act, in which we live our daily lives. There is no way in which we can exist apart from the morality of verbal dimension.

N. Scott Momaday

If one accepts the premise of Momaday's quote then it is essential that educators create an environment which gives students maximum opportunities to experience language. The more adept an individual becomes at utilizing language, the more fully that individual may realize his or her potential.

The language experience approach to reading was promoted throughout the first five levels of *The Indian Reading Series.* With Level VI it still provides a bridge by which Indian and non-Indian students may better understand the relationship between spoken and written language. The language experience approach employed in Level VI encourages students to draw upon their individual experiences, as well as their experiences as members of a collective tribal group rich in cultural contributions to be shared. The program gives students ample opportunities to practice language skills such as reading, listening, speaking and writing within a cultural context.

Similar to the previous levels of *The Indian Reading Series,* Level VI provides increased opportunities for student oral expression. As Indian students move from elementary schools to middle schools and beyond, the demand to express one's self orally in front of a large group is increased. Level VI provides more opportunities for Indian students to practice oral skills in this context by providing story related scripts that may be adapted to such theatrical productions as readers theater, puppet plays, role plays, participation drama and full scale plays with costumes, staging and props.

The stories themselves reflect the power inherent in oral tradition (that process by which the stories of a people are formulated, communicated and preserved in language by word of mouth rather than in writing). Oral tradition requires the active participation of both the storyteller and the listener for each must internalize the thoughts, words and spirit of the story since no reference can be made to written words.

The stories of *The Indian Reading Series* originated in oral tradition and, undoubtedly, have lost something in the written translation. However, the response from students indicates that these stories can stand on their own even in written form and, if conscientiously presented, can provide students with stories to recreate the benefits of the oral experience. By role playing, pantomiming, reading aloud, retelling old stories and creating new stories, students can be immersed in the thought and spirit of oral tradition; a truly rewarding experience with language.

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All such activities will require additional time and commitment on the part of the teacher. Only a committed and sensitive teacher can provide the enthusiasm which will help shy inhibited students get out of themselves and get into the stories. The creative potential of all students cannot be appreciated unless it is given a chance to be expressed.

Robin A. Butterfield

A Historical Perspective

In order to help students and teachers better understand not only the stories but Indian culture as it exists today, a good deal of time should be taken to explore the changes and adaptations Indian people have made in recent history. Following is a brief description of three historical periods.

Historical Periods (As described by Deward Walker)

There are various ways of looking at the evolution of the Indian cultures reflected in *The Indian Reading Series.* The most practical way, however, of dividing up that history is as follows:

- **Pre-contact or Aboriginal Culture Period (pre 1860)**
  This is the period prior to the treaties; values are those that are significantly intact and unaltered, or those portions of the present culture that might be said to derive from that period.
- **Reservation Culture Period (1860 to 1930)**
  This period follows the treaties and the establishment of the reservations; it includes the early experiences with the missionaries, traders and the Bureau of Indian Affairs.
- **Modern Culture Period (1930 to Present)**
  This period begins with the Indian Reconstruction Act when the tribes underwent formal organization; it is the period of formal institutionalization of effective tribal government.

These three periods are roughly the same for each of the culture areas, (Plains, Plateau and Coast) represented in *The Indian Reading Series.*

Most of the Level VI stories originated in the pre-contact period with the exceptions of *A Cultural Change, Willie's Tribe* and parts of *Tsapah Talks of Pheasant* which are all contemporary or from the modern culture period. The reservation period is represented by *Nina Saves Roan, Adventures on an Island* and *The Story of Wild Horse Island.*

In order to better eliminate stereotypes for Indian and non-Indian students alike, **opportunities should be taken to note than Indian people encompass a diverse group of people who range from being very traditional in some cases to very modern in others.** They live on and off reservations and still maintain their ties with their culture. There is a need to point out real life examples of Indian people who are successfully bicultural. We all need to understand that practicing traditional culture and living in the modern world are not necessarily contradictory. Indian people have developed a clear, rich, multicultural kind of existence in which they can express their "Indianness" in certain contexts and yet be quite competent with non-Indian behavior in other contexts. Culture is an ever changing phenomena, a process rather than an end result.

Pre-Contact Period

Before interacting with non-Indians, **Pre-Contact**, the tribes in the northwestern part of the United States maintained unique cultures, which for sake of discussion may be grouped according to three geographical areas (Plains, Coast, Plateau).

This general discussion of the three culture areas and the values that make them distinctive concentrates on the differences, not the similarities, of the three cultures. People tend to talk as if Indians were all the same, which they are not. Nor are these culture areas the same even now. Normally, the Northern Plains, the Northwest Coast and the Plateau are thought to have been quite distinctive in terms of the pre-treaty or aboriginal Indian cultural period (prior to the advent of the whites).

The **Northern Plains** is historically characterized by horse nomadism, a lifestyle of following a seasonal round of economic activities by way of the horse. It is also characterized by the warrior ethic, in which one's ability as a man, at least, was measured by how successful he was in war. Some anthropologists would also describe this culture in terms of religion that was a search for visions or religious ecstasy. The Northern Plains inhabitants have traditionally had large confederated tribal council groups — much larger political units than those of the Plateau or the Northwest Coast Indians.

The **Northwest Coast** is thought of in terms of relatively rich fisherpeople with a host of patterns surrounding status consciousness based on property holdings and property distinctions. The Northwest coast people can be characterized by a very rigid class distinction and a close connection between material success in life and religious virtue.

In looking at the **Plateau**, which lies between the Northern Plains and the Northwest Coast, one finds an area that is not so well known or so well characterized in the literature. Some anthropologists have seen the Plateau as transitional between the Plains and the Coast, but this has been shown recently to be a bit too simplistic. More recent research sees the Plateau as being only indirectly involved with either the Northern Plains or the Northwest Coast, and has shown that it formed a rather distinct set of cultures with separate values. For example, the Plateau is characterized by an economic system that is more diverse in its nature. It involved some horse nomadism, some fishing and much reliance on roots and game, all of which suggests a more generalized adaptive kind of cultural pattern. It was a diverse economic scheme, in other words, compared to the more concentrated focus on buffalo out in the Plains and on salmon on the Coast. The social organization of the Plateau is distinct from either the Plains or Northwest Coast in that it emphasized very small sized groupings, like small villages. A very strong emphasis was placed on the individual and a kind of equality of each individual, more so than in either the Plains or the Northwest Coast areas. In the Plateau, the religion was not strongly concerned with materialistic success, nor was it as oriented to religious ecstasy and vision as was the case in the Plains area.

There are, then, important differences between these three culture areas, not just harking from the traditional cultures and the differences that existed, for example, one hundred and fifty years ago. Even now, certain differences exist due to the different kinds of exposures and involvement with non-Indians in the three culture areas.

Core Values of the Three Cultural Areas

While the three culture areas have distinct differences, the culture areas are the same in terms of a common set of core values, at least during the pre-contact period. A common set of core values that apply fairly equally in all three areas would include the following:

- **primacy of kinship/family obligations**
  Family is the ultimate security; sharing among family members is not even questioned, it is assumed.
- **religion as maintaining harmony between man and nature**
  Nature, society and man have to be brought into an equitable balanced relationship.
- **economy as dependence on what nature has to offer**
  Dependence is on nature itself for food; a passive, non-agricultural approach in which people exercise and exploit that which nature has to offer.
- **political organization based on the consent of the governed**
  There is respect for the aged in general; a leader has no automatic power outside of the consent of the governed.
- **art, music and recreation as reflections of man's relationship to nature**
  There are naturalistic, highly stylized representations that deal primarily with phenomena of nature.
- **common rituals or ceremonies of thanksgiving**
  Some of these are the first salmon ceremony on the Coast, the first buffalo ceremony on the Plains, and the first root ceremony on the Plateau.

The Indian Reading Series contains a good set of core values for the three culture areas. Those values represented in the stories include emphasis on the harmony principle with nature, the heavy emphasis on the importance of relatives and kin and the dependence on nature itself for food (inhabitants followed their distinctive but still similar economic activity patterns by being dependent upon nature for what it gave rather than on what people could raise).

Reservation Period

For Indian culture, the **Reservation Period** can be likened to a visit from outer space by people who refuse to leave and who get stronger and ever more involved with changing the planet earth. If one thinks of the Reservation Period for Indian people as being like a visitation from outer space, then one gets some idea of how tremendous the impact must have been.

The establishment of reservations was not just a restriction on the movement of Indian people to certain physical areas, which of course was very much a part of it, but it also involved exposing them systematically, as well as somewhat less systematically, to European influences in the form of missionaries, teachers and government agents. This might be called the period when Indian life became bureaucratized; when Indian life was turned over to different kinds of bureaucrats; where certain bureaucrats had control of one's head, certain others had control of one's heart and

certain others had control of the food, horses, etc. Life began to be split up and put under the control of alien people, individuals that Indians had no reason to understand or no real sympathy with from the beginning. The Reservation Period is really a revolution in Indian life, a major transformation. It involved administration by the Bureau of Indian Affairs and intensive efforts by missionaries, educators and other individuals to change Indian people.

It also involved a slow erosion of reservation resources. Many reservations lacked resources to begin with, but underwent a slow erosion (or sometimes not so slow) as land, minerals and timber, not to mention cultural autonomy of Indian people, were eroded. During this time, there was a very rapid increase in non-Indian control over practically all institutions of Indian life, from the family to religion to economic and political activities. Practically no area of life escaped during this early Reservation Period in which the Europeans were trying to either eliminate or to change them somehow to resemble European patterns. In the case of the family, for example, it involved doing away with multiple marriages, trying to develop the nuclear family and isolate it on a piece of ground, as opposed to the older extended family pattern in which there was much more economic cooperation. It involved trying to stamp out the old religion in favor of basic Christianity that Europeans tried to implant everywhere. In terms of politics, it involved giving leaders a lot more power, whether they were non-Indians or ones appointed by non-Indians. It involved increasing a leader's power unlike that exercised by any of their political leaders during the Pre-Contact time.

Of course Indian people had to develop values in order to deal with this. Most anthropologists think that core values are those values from the traditional (Pre-Contact) period that were learned earliest in life — those that a child took in during its first years of life and tended to be perpetuated by virtue of the fact that individuals in the Reservation Period were still being raised by their elders, and still learning their culture from the parents and grandparents. Many of the core values therefore continued.

These values continued, but on top of them, as soon as school started (and sometimes before) the individual began to be taught contrary values, basically Anglo-European values relating to family, religion and so on. Out of this came a need to deal with the two cultures and consequently, the values which fit into the general area of biculturalism began to emerge.

Biculturalism is a coping mechanism, a way of keeping certain things that are Indian with Indians and exercising them with Indians only, and of keeping the things that are from white culture with the white and using them with white only. Out of the experiences of the early Reservation Period, people began to be not only bilingual in the sense that they would use their Indian language in certain settings and English in certain other settings, but they also even began to practice two religions. They would do the old religion when they were out at the first salmon ceremony down on the coast, and then would go listen to a Presbyterian minister on Sunday and talk about life in the Holy Land somewhere. In areas of kinship and family, (on paper) Indians would look like Europeans in terms of each house supposedly being owned by a father and mother with their children, but in practice maybe several cousins and brothers also lived there; even some multiple marriages were still being contracted but not acknowledged publicly in the white man's way.

In almost all institutions of life, the early Reservation Period was producing a bicultural response. People were learning to practice traditional Indian ways in certain areas of life. What they had to practice in non-Indian settings was being practiced primarily there.

The Reservation Period, then, brought about biculturalism, in itself a response to the fact that Indian people would not change or could not change many elements of their makeup and their culture, in spite of European pressure. The Indian learned rather reflectively, like people learn to use two languages reflectively. These may appear on the surface to be contradictory modes of behavior. They are not; what they are is situationally specific forms of behavior that one might obviously label "white man's behavior" or "Indian behavior." But for Indian people, it is like shifting gears. It is shifting from one context to another depending on the situation's calling.

Originally, there were theories that two cultures could flow together like milk and water. They start out being quite distinct and then flow together and become so mixed that no one could ever extricate them. In other words, they form a solution. What anthropologists have found, however, and what is a better theoretical approach to this problem, is that really much that was Indian still exists and is derived from the traditional (Pre-Contact) period.

In the later Reservation period, with the emergence of tribal governments that began to be relatively effective, there was an increase in the degree of political sophistication; as was evidenced in the use of the courts, the use of intertribal communication and lobbying and the use of organizational development, like the Affiliated Tribes of Northwest Indians, and for that matter, the National Congress of American Indians. It is also marked by intertribal blossoming and consequently, a kind of pan-Indian political alliance against efforts that were originally successful because they could be applied piecemeal and divide Indian people one from another.

Modern Period

The **Modern Period** (1930 to present) is the last historical period in which values and changes in values need to be discussed. Changes in values have become obvious in the "urban/reservation split" that has been made so much of by some people. Today, something like half to a majority of American Indian people live off reservations at any given time. Many of them, even though they start out life in a reservation community, will move to urban centers at some point in their lives.

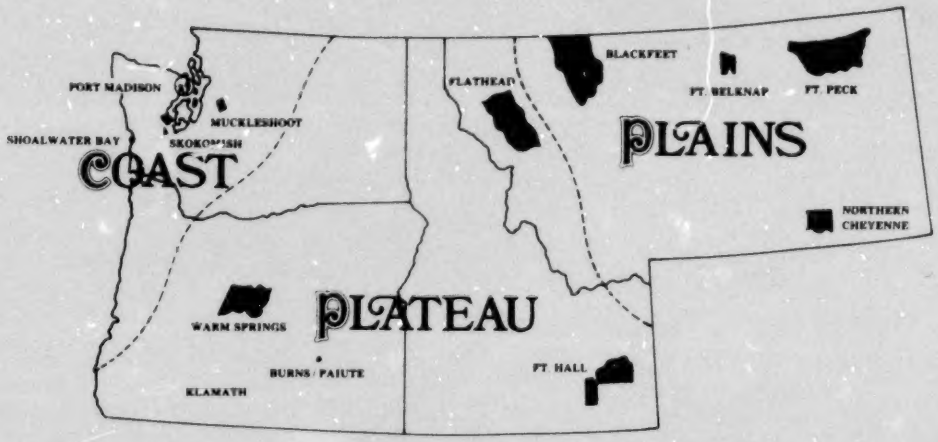
There are many examples of Indian people who are successfully bicultural. The individual lives of Indian people may show them participating in the first salmon ceremony one day of the week, and going to the university on the next day. Maybe on a special weekend, if they are deeply religious people like many on the Plains, they may take part in the sundance. This is an area where Indian children need much assistance, since many children think they are only Indian if, for example, they are like Sitting Bull. To the degree that they are not like Sitting Bull, they feel they are not Indian. There is a need to take real life examples in which the Indian child can see that these things are not necessarily contradictory, that people put them together in a clear, rich multicultural kind of existence in which they can play the white man's game and the Indian game without any kind of trouble at all, without contradiction and quite successfully. There are many ways of being Indian and successfully living

in the bicultural mode where Indian people can be Indian in certain contexts and quite competent with non-Indian behavior in others.

To summarize, the Pre-Contact period is that period from which the core (or common) values of the three culture groups have derived. The Reservation period is the period when biculturalism was developed by Indians as a way of dealing with European demands to change and assimilate into the white culture. The Modern period has brought a shift from reservations to urban centers for many Indian people, though without the loss of access to reservation culture.

The Indian Reading Series reflects many of the core values which have derived from the Pre-Contact period. **There is a need, however, to reflect more contemporary issues, such as Indian life in an urban setting and successful biculturalism, in order to assist Indian students to deal with the complexities of modern culture.**

Tribes or Reservations Participating in Level VI of the Pacific Northwest Indian Program



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LEVEL VI MANUAL ORGANIZATION

On the following pages you will find an overall plan for the implementation of Level VI of *The Indian Reading Series*. The ideas are only suggestions which you may adapt to fit your particular class.

Level VI has two major components: the nineteen stories published in one booklet and the Teacher's Manual. This manual includes sections which describe art and drama activities and contains many scripts adapted from the stories. Many of the art and drama activities may be used with any or all of the stories.

Also listed are detailed activities helpful for introducing each story and for further developing student understanding and appreciation of it.

Level VI Stories

The first few stories may be used to explore with students the three geographical areas (Coast, Plains, Plateau) described in the article *A Historical Perspective.* As each new tribal group is introduced, take time to identify differences, as well as, similarities among not only the regions but each individual tribe.

Among the first four stories are also representations of the three historical periods (Modern, Pre-Contact and Reservation). These stories may be used to discuss the tremendous changes which have taken place for Indian people.

Beginning with *Tsapah Talks of Pheasant,* students may be introduced to contemporary (Modern) Indian students whose lives are much like their own. Through the story which Tsapah, or grandfather, tells, students may be transported back to a point in history long before contact with non-Indian people (Pre-Contact).

Moon is also a Pre-Contact story. It is a Muckleshoot creation story. This story is composed of many smaller stories which used to be told only during the long winter months. Discuss with students how life might have been for the Muckleshoot people at a time when these stories were told in their entirety.

The Memorable Chiefs describes the Blackfeet criteria for leadership prior to non-Indian contact. *A Cultural Change* mentions briefly how greatly that criteria has changed. Here students may examine the impact of the Reservation era on Indian life. The control maintained by the Bureau of Indian Affairs and the influence of organized Christian religions is worth some discussion.

It is important that students understand the "why" of many adaptations Indian people have had to make to modern life. It is not enough to look at either the Pre-Contact period or the Modern period without exploring in detail the kinds of events which brought about the bi-culturism of the Reservation period.

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STORY TITLE	TRIBE/REGION	HISTORICAL PERIOD
Tsapah Talks of Pheasant	Muckleshoot/Coast	Modern/Pre-Contact
Moon	Muckleshoot/Coast	Pre-Contact
The Memorable Chiefs	Blackfeet/Plains	Pre-Contact
A Cultural Change	Blackfeet/Plains	Modern
How Eagle Became Leader of All Birds	Klamath/Plateau	Pre-Contact
Coyote and Crane	Klamath/Plateau	Pre-Contact
Nina Saves Roan	Shoalwater Bay/Coast	Reservation
Adventures on an Island	Shoalwater Bay/Coast	Reservation
Scabby Bear	Assiniboine, Sioux/ Plains	Pre-Contact
Story About the Sun and the Moon	Assiniboine, Sioux/ Plains	Pre-Contact
Long Hair	Northern Cheyenne/ Plains	Reservation
Sun's Daughter	Skokomish/Coast	Pre-Contact
In the Land of the Salmon	Skokomish/Coast	Pre-Contact
Indian Giant	Burns Paiute/Plateau	Pre-Contact
Indian Giant and Indian Mother	Burns Paiute/Plateau	Pre-Contact
One That Got Away	Salish, Kootenai/Plateau	Pre-Contact
Medicine Woman Saves Flatheads from Warring Enemy	Salish, Kootenai/Plateau	Pre-Contact
Story of Wild Horse Island	Kootenai/Plateau	Reservation
Willie's Tribe	Kootenai/Plateau	Modern

The Teacher's Manual

The primary purpose of the Teacher's Manual is to suggest activities which are not only culturally relevant for Indian students but will further involve students in language production and refinement.

For each story the manual will identify the geographical area from which the story came, new or unfamiliar vocabulary words, suggestions for ways to introduce the story (reading motivators), discussion topics for after the story has been read and student activities which may require some teacher organization and guidance.

Geographical Areas

All stories come from tribes located in the northwestern states of Oregon, Washington, Idaho and Montana. Because of the similarities of lifestyle and culture within a geographical area, tribes have been grouped together for discussion purposes. The three geographical areas identified are the Coastal region, the Plateau region and the Plains region. Many activities throughout the program will help students recognize the similarities between tribes in the same region, as well as the differences.

Understanding cultural distinctions and similarities should help students better understand the stories. One caution should be added that often generalizations may lead to stereotyping. Even tribes within the same geographical region may differ widely in some cultural practices. **Always encourage students and community resource people to point out the unique cultural distinctions locally wherever possible.** It may be helpful to enlarge the map of the Northwest and locate the tribes as their stories are introduced to students (see the map locating reservations in the Pacific Northwest Indian Program).

New Words and Native Words

Unfamiliar words, difficult words or words specific to an individual tribal language have been identified. These may be introduced prior to reading the stories. Proper pronunciation of native words should be encouraged.

Reading Motivators

The teachers who field tested Level VI felt strongly that a good introduction prior to reading each story was vital to student understanding and appreciation. The reading motivators listed help to focus student attention on key ideas to be presented in each story.

Discussion Topics

To further help students and teachers focus on key ideas in each story, several discussion topics are listed.

Indian values permeate all the stories, though in some the values being emphasized are more obvious. Many of these stories show the consequences of good and bad behavior and often poke fun at foolish behavior. Since instilling strong cultural values

in children was a prime objective of story telling, these stories offer ideal opportunities to promote positive behavior in all students.

Follow-Up Activities

The follow-up activities may require some teacher preparation. Often students will be asked to work on projects requiring additional resources and time. Many activities direct the teacher to draw upon resources within the community in an attempt to make the school experience more relevant for Indian students.

In addition to the activities listed in this section, there are art activities listed separately which may be used with all stories.

Types of Theatrical Productions

Readers Theater

Readers theater is a combination of oral interpretation and conventional theater which uses two or more **readers** to communicate the full intellectual, emotional and aesthetical content of literature to an audience. It might be considered an initial step to creating a dramatic production from a story because no props or costumes are necessary and only minimal stage directions need be included.

Using scripts, students are required to concentrate on comprehension, fluency and oral expression, particularly the ability to project one's voice. Since no lines need be memorized, readers theater functions as a means of improving reading skills. Expressiveness comes from intense involvement with characterizations, with the excitement of the story and with cast interaction.

Puppet Play

Using puppets to dramatize a story requires students to begin to integrate oral skills with the movement of characters. To make this transition easier, the first production may be organized using two groups of students.

One group may concentrate on reading the script using skills already developed with readers theater. Another group could then be used to manipulate the puppets. This group would be required to listen carefully and concentrate on stage movements appropriate to the story action. (Initially, the movement of the puppets suffers since students struggle to maintain the flow of the script. It is important to move **gradually**, giving students one area of a theatrical production to focus on at a time.) Sound effects, Indians songs and drumming might be taped and added where appropriate to the action.

Role Play

Role play requires students to become involved with the **action** of the story without having to be responsible for memorizing lines. At this point staging, movement, facing the audience and working with props and costumes may be integrated.

Often it is a good idea to have several narrators who can read the script in a readers theater format while other students are acting out the events of the story.

Participation Drama

Participation drama is similar to readers theater in that it emphasizes the oral interpretation of the script. However, this type of production emphasizes opportunities to integrate other sound effects. A good deal of creativity can be generated in having students create sound effects at crucial moments in the script, using simple ordinary household items.

A cue for each sound is placed on a card and is held up at the appropriate moment in the story script, serving as a signal for a chosen student or groups of students to produce the particular sound.

Play

The play combines both the oral skills and the physical movement, as well as the use of props and staging techniques. Since there are so many things to be coordinated in doing a play, it is best left as a final production. Many of the scripts used in the previous productions (readers theater, puppet plays, role plays and participation drama) are also good for full production plays.

For more complete background some suggested readings for theatrical productions include:

Heinig and Stillwell, *Creative Drama for the Classroom Teacher* (good ideas for working with stories in hard to control groups and excellent lists of stories for particular age groups)

Spolin, Viola, *Improvisation for the Theater* (full of theater games to strengthen acting skills)

Wagner, Betty Jane, Heathcote, Dorothy, *Drama is a Learning Medium*

Way, Brian, *Development Through Drama*

Art Activities

The following activities are art projects which may be used with any or all of the stories. Rather than list them repeatedly throughout the Follow-Up Activities section for each story, they are listed and briefly described here.

Basketry or Weaving

One traditional Indian craft which the Northwestern tribes are famous for is basketry. Have students examine some of the great variety of baskets made by coastal, plateau and plains Indians. If there is a local basket maker invite that person to visit your class and display some baskets.

Finally, have students attempt either a simple weaving project or basketry.

Beadwork

One traditional craft which is fun and easy to try is beadwork. Have students examine the elaborate beaded clothing and articles of Plains and Plateau tribes. Perhaps visit a museum exhibit or invite a community person to share their work.

Have students attempt a simple project using beads. Loomwork or daisy chains are often a good place to start.

Burlap Quilt Squares

A way to summarize key elements of a story is to make quilt squares. A quick easy method would require heavy burlap and colored yarn.

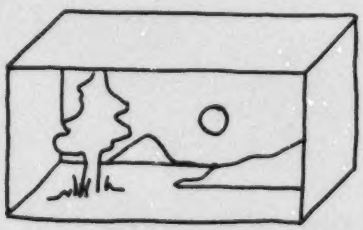
Have students design their scene. Pictographs are easier to sew with the yarn. Once the quilt blocks have been completed, have them assembled and hung on the wall.

Costume and Set Construction

Since there are so many scripts with Level VI, full scale productions should be considered. Students may be grouped to prepare costumes or scenery for the plays.

Dioramas or Shadow Boxes

Use shoe boxes or boxes about that size. Remove lid and tip them on the side. Students may then build three-dimensional pictures of a favorite scene from one of the stories.



Field trips to collect sticks, grass, sand, plants and other items will give students materials with which to work. Make sure they cover all five inside walls of the box.

Filmstrips

Filmstrips are a good project in which to capture the key elements of a story (see Level IV Filmstrip Making Activity Card 3A-3B). Divide students into groups to **plan** the filmstrip first.

Use clear leader and fine tipped magic markers. Since the space is small, much planning needs to take place. Symbols may also be helpful.

Another method for making a filmstrip requires taking 35 mm pictures of full scale drawings. When the film is processed, do **not** have the film cut into individual pictures. It then may be run through the filmstrip projector.

Taperecorders may be used to capture the story.

Masks

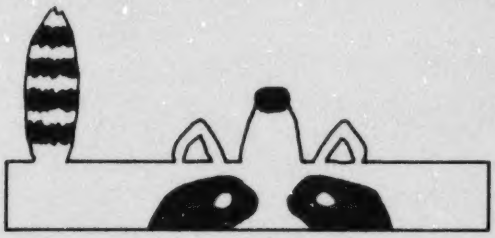
Spend time looking at the great variety of masks used by coastal tribes, then try the following:

Part hat, part mask, these may be used to help identify characters in readers theater, role plays or plays. They are easily constructed using 26 x 40 inch Bristol or lightweight poster paper, magic markers or felt tip pens, scissors and staples.

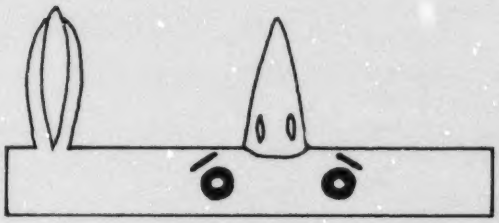
The basic pattern may be adapted for any animal or character. Draw the outline shape on the poster paper, cut it out and, using felt tip markers, color in the distinguishing features. Overlap the two flaps and staple.

Remember to color the features of the nose piece and tail on the opposite side of the paper since when finished the nose will flop down and the tail will appear from the other side.

coyote



raccoon



crane

bear

Models

Since many of the stories describe lifestyles unfamiliar to many students, constructing models of items within those stories is not only fun but enlightening. Some examples for models are canoes, shelters, salt relief maps of coastal areas, hunting and fishing equipment, campsites, etc.

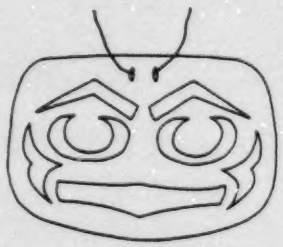
Murals

Using long sheets of butcher paper, have students divide into small groups to illustrate different segments of the story. Have each group discuss their story segment and make a draft of how the scene should look before putting it on the mural. Each student should have something to contribute.

Puppetry

There are many, many puppet patterns. The "Puppets With a Hundred Faces" uses a basic puppet pattern and interchangeable faces and velcro. To construct puppets use scraps of cloth, felt, yarn, baggie ties, glue, thread, feathers, buttons and other small items.

Make heads separately and attach with velcro.



ant face

bear face

Sand Painting

The famous dry sand paintings, made by the Navajo are part of several important healing ceremonies. These paintings are made on dry sand with natural earth colors, ground shell, charcoal and pollen. They are usually completed in one day and then destroyed in a ritual, thus transferring the magic potency of the painting to the patient being cured. There were religious taboos against reproducing these paintings for commercial use but many are being sold now anyway.

This particular project is **not** native to northwestern tribes which should be explained to students. However, when done properly, this activity may provide students with greater understanding of tribal differences. Spend time looking at some real sand paintings before beginning the following:

Combine white or yellow corn meal with food coloring. (These are not "natural earth colors.") Let it stand overnight to dry. Have students design a picture based on a story. Pictographic symbols may be used (see Level IV Pictograph Activity Card 6C-6D) instead of full scale drawings. Use glue to stick the cornmeal to sheets of sandpaper or beige cardboard.

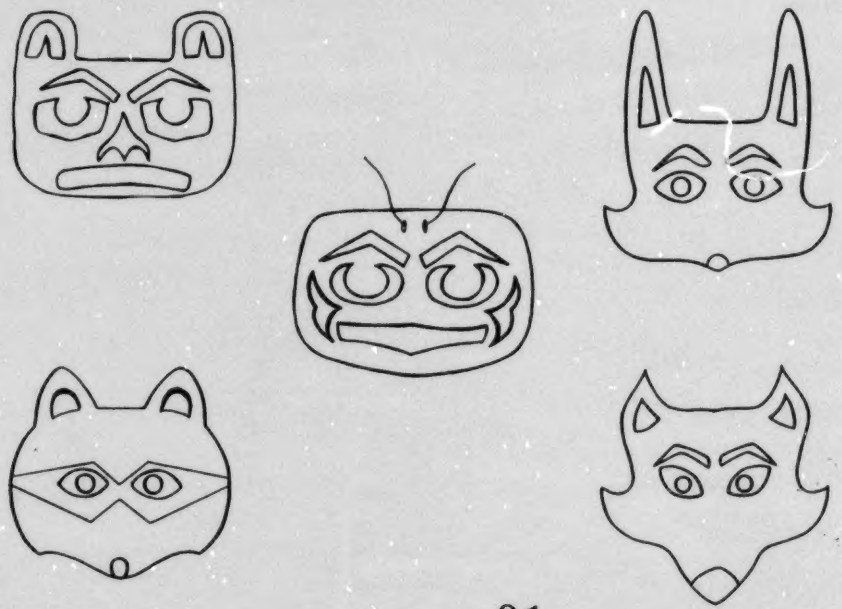
Totem Poles

Totem poles poorly done are not worth the time and effort. Originally, each animal or character or totem was representative of a story unique to a family or clan or individuals within a clan. Ancestry was based on the stories about animals. The people felt a direct and close relationship to these story animals and used them to decorate not only totem poles, but all their clothing, houses and utensils.

Keeping this in mind, a totem may be chosen to represent each story or selected stories within the Series. Have students vote on what the totem should represent. Spend time researching what an actual coastal representation might look like.

Collect large circular tubs like ice cream cartons and have students attach their totems to them. Remember that the totems may be three-dimensional, so include wings and bird beaks, etc.

Totem pole construction may be an ongoing project or may be used to summarize a year's work with the Level VI stories. Students will learn a great deal about Northwest Coastal art in the process.



INTRODUCTION TO LEVEL VI STORY SPECIFIC ACTIVITIES

Because these stories were originally transmitted orally, we feel strongly that the introduction to them should presented in an oral fashion. Therefore, we recommend that before students read the first story, *Tsapah Talks of Pheasant*, each teacher either memorize the story and recite it to the class or try retelling it coming as close to the original story as possible.

This experience is invaluable in becoming sensitive to the intricacies of the oral tradition which we hope teachers will share with their students. Many activities required of the students involve developing their abilities to tell stories, and each teacher, having gone through a similar experience, will better be able to help students. The activities are also suggestions for getting students to participate in a broad range of discourse through language arts.

We also encourage teachers to invite local story tellers into the classroom as often as possible.

With other stories it would be helpful to periodically repeat this type of story introduction or perhaps draft students to try it. Another option for later stories is to read the story several times and then tape record it to play for the class.

Tsapah Talks of Pheasant

Developed by Members of the Muckelshoot Planning Committee

Geographical Area: Coastal Region

Vocabulary:

hurriedly	contagious	anticipated
persuade	cafeteria	anticipation
Muckleshoot	tetherball	maliciously
Postud	offended	expressionless
enthralled	presence	ventures
retorted	intend	disappointment
preparations	instantly	respect
compromise	jealous	assistance
merely	anxiously	pleaded
influence	intently	light-hearted

Reading Motivators:

Look at pictures of a pheasant and discuss its characteristics. Ask students to identify how this bird might be considered unique from all others.

Ask students to describe what they like best about their grandparents, or favorite relative.

Discuss oral tradition and what it takes to be a good storyteller.

Locate the Muckleshoot tribe on the map of Washington State and ask students to imagine what type of lifestyle the people might live. What things would determine how those people live today or have lived in the past?

Discussion Topics:

Ask students to describe the different personalities of the characters (Wolf, Weasel, Cougar, Woodpecker, Pheasant) in Tsapah's story. What were their strengths and weaknesses?

Discuss how Tsapah may have learned his story. Did he learn it from the young Indian boy?

Discuss Tsapah's messages to the students:

- Find a better way out of a bad situation.
- Remember, being big and boastful does not show people that you are the best. Saying nothing but proving you are good has greater influence.
- Don't pull all your feathers out.
- Don't consider yourself important because you can do one thing better than someone else. Everyone has talents.

Discuss why the hunters respected Pheasant and why the students respected Tsapah. How does a person earn respect?

Follow-up Activities:

1. Just as Pheasant had special powers in his feathers, have students identify the things they do well. Using magazines, have students locate pictures of things they like to do and have each make a collage of their special powers.
2. Tsapah used his hand a great deal while he talked. Have students role play (without speaking) the different animal hunters, using their body movements to describe the personalities of the characters (good for introduction to theatrical productions).
3. Using the script, *Tsapah Talks of Pheasant*, do a puppet play or readers theater. To help with expression have students take turns reading each line. Have several different students try each line until it gets close to how it should be read.
4. Have students list ways to "say nothing, and prove how good they are." See how many "real life" examples they can generate.
5. Have students research information about the Muckleshoot tribe.

Tsapah Talks of Pheasant

Tsapah or Narrator
Cougar
Weasel
Woodpecker
Pheasant
Wolf

Tsapah: Many, many years ago all of the men were hunters. They had to go out and bring in all the deer and elk to keep the people healthy and content. The hunters all had animal names. They were named according to the way they hunted and killed. They would sit around the campfire at night and talk about their hunting.

Cougar: I am cougar. I enjoy stalking an animal as much as finally killing it. I am a great hunter! I'm the greatest hunter in the world. You should have seen me sneak up on that deer today. He was a twelve point buck. I killed him easily.

Wolf: I'm even a better hunter! I am wolf. I am quick. When I chase and kill an animal sometimes I destroy a lot of the meat.

Tsapah: Each evening the hunters never seemed to tire bragging about their hunting.

Wolf: Oh, you should have been with me today. I got the biggest deer I've seen in a long time. I **really** had to chase him, but I caught him. When I got him down, he jumped up again. Three times that deer did that to me. By that time I was very angry. When I got that deer down I really killed him quickly. You all know that I got the biggest deer today because I am such a good hunter. Owoo-owoo-!!

Weasel: Wolf, you know sometimes you go out on a hunt and bring back nothing. I'm weasel. When I hunt I always bring back something. I chase the animal and stick my teeth into the animal's neck. I don't let go until the animal is dead.

Woodpecker: I'm Woodpecker. I'm special because I can travel in the sky and see what's below. You have to see an animal before you can kill it.

Tsapah: The only hunter who was silent was Pheasant. Pheasant would merely sit among the hunters and listen.

Cougar: At least we don't have to worry about Pheasant. We all know he can't hunt.

Wolf: He never even tries to kill anything.

Cougar, Wolf, Weasel, Woodpecker: *(All laugh)*

Weasel: Yeah, old Pheasant can't hunt. He never brings back anything.

Tsapah: Pheasant would never answer them and they would soon tire of teasing him and go back to their hunting tales.

Weasel: I am the best hunter.

Cougar: If you're best, where is the fresh meat?

Wolf: I am the greatest hunter! There's just no deer.

Woodpecker: Yeah, but that old Wolf, he wastes all the meat.

Cougar: Let's have a contest to see who the best hunter really is. The first hunter to come back with meat shall be the best hunter.

Wolf: That sounds like a good idea. Then we will know for sure. I intend to show you all.

Tsapah: The next day each hunter prepared for the hunt and went out into the forest. All the hunters left camp. All that is except Pheasant. He merely watched.

The people waited anxiously for the hunters' return. Late that day the hunters struggled back to camp. Not one of them had any meat and there was much complaining around the campfire that night.

Cougar: Pheasant, why don't you ever tell about the deer you get.

Wolf: Yeah, Pheasant, don't you ever kill a deer or elk?

Weasel: I don't think Pheasant ever killed a deer.

Woodpecker: Ah, forget about Pheasant. He's no good.

Tsapah: All the people listened to the hunter's stories with interest. The hunters brought food that would last all year long. The people smoked or dried the meat, but they really enjoyed fresh meat when they could get it. Sometimes the people

would have to go many months without fresh meat because the hunters would occasionally have a bad season. Even during these bad seasons, the hunters would gather to brag and laugh.

Woodpecker: Wolf, I saw you headed right toward a deer. How is it you didn't bring him down?

Wolf: Well, if you saw the deer, why didn't you get it? I just had a little bad luck. It can happen to the best hunter. Tomorrow I intend to be first with a big buck. That will show you, Woodpecker.

Tsapah: Pheasant was kneeling in his usual place listening to the disappointment of the hunters.

Pheasant: *(Speaks quietly to himself.)* Well, tomorrow I shall go out and perhaps these hunters will learn a lesson.

Tsapah: The next morning as the other hunters prepared to leave camp, they noticed Pheasant making preparations also.

Cougar: Hah! Everyone, come and see what is happening. Pheasant is making arrows to hunt with. So, you decided to join the hunt, Pheasant. Well, it is an open contest. Anyone can be in it, even you!

Tsapah: The hunters left for the forest and Pheasant was still preparing his arrows. Pheasant plucked a feather from his own clothing and attached it to his arrow.

Pheasant: Now, I am ready to go on the hunt. I know for certain I shall get some meat. It is this feather which will guide my arrow straight and true.

Tsapah: Pheasant had not gone far when he saw a deer. He shot the arrow and killed the deer instantly. On his way back to camp, Pheasant came upon Weasel.

Pheasant: Hey! Weasel, will you help me take the meat back to camp?

Weasel: Yes, I will help you. Oh, the other hunters are going to be surprised. No one knew you could even hunt, let alone be a good hunter. Now you have proven yourself to be the best hunter among our people.

Tsapah: There was much excitement in the camp that night. The people were happy to have fresh meat. The people talked quietly about how Pheasant had beaten them all.

Wolf: How is it that you shot so straight today?

Pheasant: It is my feathers. When I put one of my own feathers on the arrow, I never miss an animal. I can even get an animal if it is very far away. Only my feathers will work to make the arrows go straight and far.

Cougar: I want a feather, Pheasant.

Weasel: I want a feather too!

Wolf: Give us a feather or we'll be forced to take one.

Pheasant: No, I will not give you any. They are my clothes and keep me warm. If I were to allow you to take feathers whenever you wanted them, I would get cold. I cannot give you my feathers.

Cougar: Give us a feather or we will take them away from you.

Tsapah: The other hunters were jealous of Pheasant and tried to fight with him. Pheasant knew that they could harm him if they really wanted to.

Pheasant: Please do not harm me! I do not consider myself important because of the hunting contest. When I am hungry, I go out for meat. I do not abuse my power and I am not greedy. I am willing to compromise. I will give one of you a feather of mine. You must decide among yourselves who will get the feather.

Tsapah: The hunters held a council and decided they would let Black Eagle have the feather.

Black Eagle: I will make an arrow and take it to Pheasant.

Pheasant: Here is my feather. When you are hunting and see game, aim and shoot. Bring the arrow back to me and I will fix it right away.

Black Eagle: *(Aims and shoots)* It works! Now when the people are hungry, I can kill a deer with your feather on my arrow.

Tsapah: Because Black Eagle could use Pheasant's feather, this proved to the other hunters that Pheasant was a good person. He was the best hunter and a real sportsman.

When the Indian people came they received Pheasant's power. They also remembered that if you're good at something and you know it, you do not have to brag and tell everyone. Being big and boastful does not show people that you are the best. Saying nothing, but proving you are good has greater influence.

Moon

Developed by Members of the Muckleshoot Planning Committee

Geographical Area: Coastal Region

Vocabulary:

abiding	Muckleshoot	prairie
cedar boughs	Puyallup	suspicious
gnawed	maidenhair fern	summoned
curse	pregnant	ceased
Snoqualmie Falls	grieved	console
cataract	osprey	reveal
weir	flakings	cleansed
pelted	exulting	pondered
entrails	caressed	generation
violent	tranformed	multitude
singed	image	portion
destruction	skunk cabbage	wild artichoke

Reading Motivators:

Discuss why some foods grow wild in some areas and not in others. Ask students to speculate on why this is so. What is habitat?

For some tribes there is a story telling cycle. Stories were to be told only in the winter season. Stories like *Moon* have many stories within the one story.

Discuss how things were created according to different cultures and beliefs.

Discussion Topics:

Discuss the Changer's role in creating the environment as we know it. Compare this version to geological evolution past and present.

Compare death superstitions in the story with local practices or current funeral custom.

Discuss how legends help explain the creation of landmarks.

Discuss and locate examples of uses of cedar bark (clothing, baskets, twine, fire starters).

Follow-up Activities:

1. Divide the story into episodes. A creative drama activity can be done with each episode. Assign small groups to work on each episode. Several scripts are already prepared. Perhaps students could roleplay the first two episodes and use reader's theater with the last two.

   I. The story of the two sisters

   II. The Kidnapping and rescue of Moon

III. Moon the Changer

IV. Moon's return/the story of light

2. Have students prepare science reports on various topics in the story:
   a) eclipse
   b) erosion
   c) sound
   d) salmon
   e) migration
   f) plants (maidenhair fern, skunk cabbage, sand rush, wild artichokes)
   g) animals (otter, mink, wild cat, deer, etc.)
3. Have students write legends of how something was changed or created.
4. Have students make a mural of what the sky world might look like. Illustrate the first story of the two sisters.

How The Length of Daylight Came To Be
The Story of Ant Woman and Bear
(Adapted from *Moon*)

Narrator *Bear*
Ant Woman *Dokweebah*

Narrator: In the beginning there was only darkness, no light. During this time the ant people had a hard time. When they went hunting, some could not find their way home. In the darkness a huge monster Bear would steal their babies and eat them. The ant people had no protection and the monster would disappear in the darkness. Finally, little Ant Woman decided to do something.

Ant Woman: I shall go to Dokweebah, the Changer, our creator. I will ask him for light. If we had light we could see our way home from hunting. We could see to do our work. We could see the monster Bear who eats our children. Yes, daylight is the answer to all our problems. We need daylight every day instead of every year.

Narrator: Bear heard of Ant woman's desire for light every day and became angry. He would go to Dokweebah, also. Night was what he wanted.

Bear: I really love to sleep. For me night is the answer. I will follow Ant Woman and ask the Creator for more darkness. We should have daylight only once a year.

Narrator: When Ant Woman and Bear finally reached Dokweebah, they made their wishes known.

Ant Woman: Oh, Dokweebah, please give my people light. We cannot see to work. We cannot see to hunt. We cannot see to protect our babies. Please Dokweebah, help us.

Bear: *(Steps up before Dokweebah can respond.)* Don't listen to Ant Woman! I want darkness all year. I need my sleep. I like it when it is dark and cool.

Dokweebah: This is not an easy decision. Therefore, we shall have a contest. Both of you must dance. The winner's wish will be the prize.

Narrator: All the people prepared for the contest. They were eager to see who would win. They prepared all kinds of food for the event. As soon as Bear saw the food, he forgot about dancing.

Bear: What a feast! All my favorites! Salmon! Huckleberries! Frybread! And bitterroot!

Narrator: Bear ate and ate. *(Bear song)* Then he began to dance. As he danced he began to get sleepy. Bear began to dance slower and slower.

Then it was Ant Woman's turn. She put forth all her energy. She didn't eat at all between dances.

Ant Woman: My people really need light. I must dance as long as I can. *(Ant Woman song)*

Narrator: Ant Woman danced, and as she danced, she tightened her belt so that her stomach might feel more full.

Bear then got up to dance, but first he stopped for just a few more bites.

Bear: Oh, these huckleberries are hard to resist. Maybe just one more helping of salmon and then I'll taste some of that smoked eel. Pass me some fry bread!

Well, it's time for my dance. *(Bear song)*

Narrator: Bear became more and more sleepy. He was really full from eating so much. He danced slower and slower. When he finished he sat down to eat, just a little bit more.

Bear: Give me some of that dried salmon!

Ant Woman: Now it's my turn. I will really dance hard.

Narrator: As Ant Woman danced she tightened her belt even tighter, then sat down again to pray to Dokweebah. It was Bear's turn again.

Bear: My turn already?! I've hardly eaten **any** chokecherries. *(Bear sighs, yawns and gets up to dance. He dances slower and slower.)*

Narrator: The contest continued for seven days until Bear became so full and sleepy that he could hardly move.

Bear: Dance? Is it still my turn? Anymore fry bread? Maybe I'll just pause for a moment . . . *(Bear falls asleep muttering.)*

Ant Woman: I've won! I've won! That means I get my wish. We will have daylight every day. Oh thank you, Dokweebah!

Dokweebah: Ant Woman has won, *(Bear wakes up)* but I love Bear also. Therefore, I will create day and night; day so that it will be light for the ant people to see to hunt and work, and night for the bear people to sleep. Bear can sleep every winter when it is darkest and be out in the summer when it is light again.

Narrator: Because of her dedication, Ant Woman won her wish. Even today we have both day and night thanks to Ant Woman. And to this day, the Skokomish call her Kla Klu Tsup which means "cinched waist."

Ant Woman: The moral of the story is: If you snooze you loose!

Sunlight and Moonlight (Adapted from *Moon*)

Narrator
Moon
Sun
Woodpecker
People
Yellowhammer
Raven
Coyote
Hummingbird

Narrator: Long, long ago things were not as we know them today, The animals were like people and there was no sunlight or moonlight. It was dark all the time. There was a man named Moon, The Changer, who had special powers and was able to change things. He made things as we know them to be today. Moon was the one who made sandpipers, sawbill ducks, mallards, deer, mink, maidenhair fern, skunk cabbage, wild artichoke, sand rushes, beavers, cats, fire and many other things.

One day Moon decided there should be light during the daytime and light during the nightime. But he did not know who should make the light. Moon gathered people from everywhere to display their powers.

Moon: I have decided that we need light both during the day and during the night. My brother Sun and I will hold a contest. You people shall be the judges. Whoever best satisfies you will be chosen.

Yellowhammer: I will go first. I, Yellowhammer, should be the one to give light by day. Watch as I travel across the sky!

People: Yellowhammer has tried but he did not do well. There was not enough light. He does not satisfy us. Who is next?

Raven: I am Raven. I will try to give light at **night**. I'm sure I can do at least as well as Yellowhammer.

People: Oh, Raven will never do! There is a shadow that covers the earth. We cannot see anything. Raven cannot be the light at night. He is much too dark! He does **not** satisfy us.

Narrator: The next to try as light were Coyote, Woodpecker and Hummingbird.

Coyote: I will try out as the light at night. I really like the view from up high. I will take my time, moving slowly across the sky. *(Pause and look around)* What a view! Look at the trees way down there! And the little people! This is great. I hope I win the contest.

Moon: Well, what do the people think of Coyote?

People: Coyote is a failure! He is much too slow and only looked around as he moved across the sky. He does not satisfy us.

Moon: Let us see what Woodpecker can do.

Woodpecker: I will try as daylight like my younger brother Yellowhammer. Surely I can satisfy the people.

People: *(Angry)* No you can't! There is even less light than Yellowhammer gave. You are a failure! Give up!

Hummingbird: Let me, Hummingbird, try. I can fly very fast.

People: *(Disgusted)* He gave some light but he travels too fast and the day is too short. He does not satisfy us either. Is there no one who can give us the right kind of light by day and by night?

Narrator: As each one tried as the light, the people became more and more discouraged. No one seemed to be quite right for either night or day. Finally, Moon and his younger brother Sun decided to enter the contest. They had been holding back, waiting to see who would attempt to give light. The people looked upon them as leaders and were eager to see what they could do.

Sun: Moon, you had best be the light that travels in the daytime. You are hot and bright.

Narrator: As soon as Moon rose in the morning, everything became hot. The water boiled and fire started everywhere.

People: Stop! Stop! We cannot stand this. It is too hot! If Moon travels every day, he will destroy everything. He does not satisfy us either.

Moon: Perhaps Sun would be more suitable to travel as light during the daytime. Give it a try, Sun.

Narrator: Sun rose slowly into the sky and traveled across it all day. He gave good bright sunshine and everything was pleasing.

People: He satisfies us!

Sun: Since Moon is to hot to travel by day, maybe he would be cooler at night. Moon, you had better try traveling at night and see how it will be.

Narrator: Moon made his trial at night. He rose early in the evening and shone with a cool frosty light. The people were satisfied.

Narrator: So it is today: the sun gives light by day and the moon gives light by night. Once a year the sun and moon will meet and that is the time we now call an eclipse. All year long we have warm sunlit days and cool frosty moonlit nights thanks to the contest held so many years ago.

The Memorable Chiefs

Developed by the Blackfeet Indians of the Blackfeet Reservation

Geographical Area: Plains Region

Vocabulary:

Piegans	regalia	memorable
gestures	portrayed	physical
mental	sincerity	band
vision	encampment	consideration
crier		

Reading Motivators:

Discuss the qualities of being a good leader.

a) Discuss the responsibilities of leadership of an Indian tribe in the past (i.e., leading the tribe in acquiring basic needs, such as food, shelter, clothing, etc.).

b) What would be required of that leader in the present (i.e., leading the tribe in business affairs)?

Read aloud a story of a famous chief, both past and present.

Ask a local tribal leader to relate personal stories of their past life and present responsibilities.

Discussion Topics:

Discuss how achievements were recognized.

Discuss the leadership roles in the tribe and the family.

Discuss the importance of elders in tribal organizations.

Discuss the qualities of what would make a good leader. How might an individual earn a leadership position?

Follow-up Activities:

1. Make a bulletin board showing good leadership characteristics and qualities. Use newspaper articles, pictures of leaders, etc.
2. Give a group a problem. Have the group devise a process to solve the problem.
3. Give students an issue/problem. Let them debate the issue and try to persuade others to follow (i.e., allow students to make and enforce their own classroom guidelines for a week).

A Cultural Change

Developed by the Blackfeet Indians of the Blackfeet Reservation

Geographical Area: Plains Region

Vocabulary:

administration	decisions	contemporary
drastic	supervision	essentially
reorganization	corporation	superintendent
generation	traditional	conjunction
governmental body	legally	chartered
in-effect		

Reading Motivators:

How are tribal rights exercised?

How are leadership positions filled in the local community?

How are they filled beyond the local community?

What does being a born leader mean?

Discussion Topics:

What is sound judgment?

Discuss "Manifest Destiny" and the Westward Expansion and its affect on Indian people (see A Historical Perspective, Reservation Period).

Discuss tribal or family leadership.

Discuss what is involved in political elections.

Follow-up Activities:

1. Have the class research local tribal government. Individual students could report to class on how someone gets elected. Have students identify who in their community holds each elected position.
2. Set up a tribal council in class to discuss issues and make decisions.
3. Have tribal representatives speak to the class.

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How Eagle Became Leader of All Birds

Developed by Members of the Klamath, Modoc and Paiute Committee

Geographical Area: Plateau Region

Vocabulary:

wits	physically fit	descending
mastered	ceremonies	ritual
endure		

Reading Motivators:

What significance does the eagle have today?

- to Indian people
- to the country as a whole

Display pictures of eagles, owls, hawks and other birds and ask students to decide which is the best and why.

Why do we need leaders?

Discussion Topics:

Review the concept that storytellers told a series of stories which formed a cycle told throughout the winter. Ask students to complete missing parts of this story. How would they have told it?

Review what makes good leaders and how they are chosen. Were the bird's qualities for leadership good for them? Why or why not?

How did Hawk and Eagle prepare for the contest and how does their training compare to athletes' training today?

Discuss the use of animal characteristics which describe people (i.e., "wise old owl", "sly as a fox", "slippery as an eel", etc.). Ask students to think of others.

Follow-up Activities:

1. Prepare and present a puppet play using the following script. How might students create puppets that can fly?
2. Have students research and report on:
   a) eagle, hawk, owl and other birds
   b) animals inhabiting the marshes and lakes of the Klamath Basin
   c) endangered species and how they are protected
3. Bring in speakers to address the following topics:
   a) wildlife in local area
   b) conservation
   c) endangered species

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d) game regulations

e) ecosystems (food chains)

4. Have students roleplay an interview with the characters of the story, as is done at sporting events. Have them make up lists of questions to ask onlookers, as well as flight contestants.

5. Locate where the Klamath tribe is on a map. Assign students to report on past and present information of that tribe.

How Eagle Became Leader of All Birds

Narrator
Owl
Eagle
Hawk
Bluejay
Woodpecker
Magpie
Sun/Moon (one person - Sun on one side, Moon on the other)

Narrator: Years ago, birds were like people. They walked around and they could talk just like humans. The only difference from humans was that birds could fly. These birds admired the humans because everything in their villages always went smoothly.

The birds began to notice that things did not seem to go so smoothly in their villages. They wondered why. One day all of the birds decided to hold a council meeting. Birds came from far away. Owl who was known to be very wise began the meeting.

Owl: On behalf of all birdkind, I thank you for coming to this meeting. As you know, life for us has been tough.

Woodpecker: Yeah, the humans don't have it so bad. Things seem to go smoothly for them. What do they have that we don't?

Owl: Well, for one thing the Indian children have their parents. The Indian parents even have parents. They all have a chief and holy men and, above all, a Great Spirit. Everybody has someone to follow and it seems to work. What we need is a strong and faithful leader.

All birds: Yes! Yes! That's right. That is a good idea!

Bluejay: Our leader should be strong and wise. How are we going to decide who it should be?

Woodpecker: I think we should choose Eagle as our leader.

Magpie: The leader should be a good hunter and a very swift flyer. I think Hawk would be a good leader.

All birds: Eagle's best! No, Hawk is! I vote for Eagle! Oh, what do you know?

Owl: Both Eagle and Hawk are very fine birds, I'm sure. But we still have a problem. We must choose between the two. Does any bird have any idea as to how we are supposed to make this choice?

Bluejay: I propose a contest of skill and of strength.

Woodpecker: Oh, a contest!

Magpie: Yeah, a contest! That sounds good!

Eagle: Yes, Lets have a contest.

Owl: All right, a contest it is! Both Hawk and Eagle shall have to prove themselves in flight! The one who can fly the highest shall be our leader. Eagle, Hawk, you both have five days to prepare yourselves for the contest. In five days we shall meet here again and hold the contest to determine just who shall be our leader.

(All but Hawk and Eagle leave. They remain on opposite sides of the stage.)

Narrator: After the meeting broke up, the two chosen birds began preparing themselves. They went through different preparations. They both knew they had to be physically fit, as well as mentally fit, in order to complete their appointed task.

Eagle: *(Flapping his wings)* I must exercise my wings and make them stronger. They must carry me higher than I've ever gone before. Tomorrow I shall fast and ask the Great Spirit to help me do my best.

Hawk: *(Hopping up and down)* I will need strong leg and back muscles if I am going to fly my highest. And I will practice every day so I can win.

(Both birds practice flapping their wings, jump up and down, travel in circles and bend at knees to show they are warming up.)

Sun/Moon: *(Passes in front of Hawk and Eagle, rotating from Sun to Moon five times to signify the passing of time.)*

Narrator: Finally, the day of the contest arrived and both contestants were ready. All the birds gathered around as the two took their places.

Owl: The contest to determine who will be our leader will now begin. Are the contestants ready?

Eagle & Hawk: Yes, I am ready!

Owl: Hawk, you will go first.

Narrator: So, Hawk took off. Up he flew, higher and higher, until he was almost out of sight.

Bluejay: Golly! He's way way up there!

Magpie: You can barely see him. He's starting to circle.

Woodpecker: Boy, that's going to be hard to beat. *(Pause)* Here he comes. He's starting to descend.

Narrator: Hawk circled several times as he descended back to earth.

All birds: *(All cheer, clap, whistle, etc.)*

Owl: Well, well, that was a good flight, Hawk. You would make a good leader. But Eagle must take his turn. Eagle, get ready!

Narrator: Off flew Eagle to try and beat the magnificent flight of Hawk. Up he flew, higher and higher, until he was almost out of sight.

Magpie: Wow! He's way, way, way up there and he's still going.

Bluejay: I'm not even sure I see him anymore.

Woodpecker: I don't see him. He's flown so high he's out of sight!

Narrator: Yes, Eagle flew up and out of sight. He began circling, as he descended to earth. He finally landed in front of the cheering crowd. *(All birds cheer, whistle, clap, etc.)*

Owl: Well, well, that was quite a flight! And for showing us that you have mastered the art of flying, you are now our new leader. As for you Hawk, you are still very important to us. Don't feel left out.

All birds: We agree! We are proud of you! Congratulations!

Narrator: And from that day on Eagle has become more than just a leader for the birds. He is used in Indian ceremonies, rituals and gatherings. He has even been chosen as the national bird of the United States.

Coyote and Crane

Developed by Members of the Klamath, Modoc and Paiute Committee

Geographical Area: Plateau Region

Vocabulary:

crawfish	refused	degrading
vowed	impressed	shunned
Klamath	wocus	apaws

Reading Motivators:

Discuss Coyote and his role as a trickster. Give examples of his good and bad character from previous stories.

Have students locate the Klamath Tribe on the map (near Chiloquin, Oregon). Give a brief background on the tribe.

Discussion Topics:

How did Coyote manage to trick his friends?

Have students describe what Coyote valued in friendship. Compare these qualities to the ones students have identified for good friends.

Discuss the personalities of all the story characters.

Discuss prejudices and speculate on how they are formed. After examples, discuss positive or negative implications of prejudice. What is a bias and how does it differ from prejudice?

Follow-up Activities:

1. Have students find other Coyote stories and compare how Coyote acts in those stories to this one. What can be said about Coyote's character in general?
2. If students are unfamiliar with crawfish, have them research information and make reports.
3. Using the script, have students role play the story with masks (see Art Activities).

Coyote and Crane

Narrator	*Beaver*
Crane	*Fox*
Coyote	*Raccoon*
Bear	*Squirrel*

Narrator: A long, long time ago when all animals were like people there lived Coyote. To the Indians and animals Coyote was a trickster. He was always getting more than his share of anything and everything. (*Enter Coyote*)

It seems some of the other animals would invite Coyote over to lunch or dinner, and before Coyote left, the host was sorry for even inviting him. (*Enter Beaver, Fox, Bear, Squirrel and Raccoon*)

Beaver: Good morning, Coyote.

Fox: Hi, Coyote! How have you been?

Squirrel: Hi!

Bear: Hello, Coyote.

Coyote: Oh, hello. I've been all right. Say, **you** sure look good, Raccoon. Must be doing pretty good, eh?!

Raccoon: Oh, nice you should notice. Thanks! I **have** been feeling well lately. Caught quite a bit of fish the other day. (*Pause*) Say how would you like to come over to dinner and share some?

Coyote: Oh, I wouldn't want to be a bother . . .

Raccoon: Nonsense! I've also got fresh berries and eel!

Coyote: You don't say! Well, why not. Sure, I'll be there.

Narrator: So, Coyote had tricked Raccoon into fixing him dinner. When Coyote showed up the other animals were already seated quietly, waiting. The table was spread with the fresh fish, berries and eel Raccoon had promised.

Without even saying hello, Coyote went straight for the food and began eating. (*Coyote eats and eats, grabbing food from others and reaching across the table, making loud slurping noises.*) Raccoon was sorry she had invited Coyote at all. (*Animals shake their heads in disgust.*)

Narrator: Well, that was how Coyote was. On the other hand, there was old Crane. (*Enter Crane with walking cane*) Crane was not a bit like Coyote. Crane was always eager to do things for others.

Crane: Say, Coyote, why don't you come over to my place for dinner tonight. We'll have crawfish.

Coyote: Who **me**? Eat with you?! Hah! I don't even like crawfish! I have "far better friends" and far better things to do, Crane -sorry!

Narrator: Coyote considered Crane's friendship degrading. He already had friends such as Squirrel, Bear, Raccoon, Beaver, Fox and others. To Coyote these animals were rich and important. Poor old Crane didn't even rate compared to the others.

However, Crane never stopped trying to win Coyote's friendship.

Crane: Oh, we meet again, Coyote. How would you like to come to dinner tonight? I have plenty of fresh fish to share.

Coyote: No! I don't want to eat with you! I've already made plans for dinner, Crane. (*Coyote exits*)

Crane: I wonder why Coyote hates me so? I don't see why he has to be so rude. I doubt he even cares if he hurts someone's feelings.

(*Sits down to think*) That old Coyote uses everybody, even his so-called "far better" friends. They just sit around and do nothing while he robs them.

(*Getting Angry*) That old Coyote! He's not even worth my friendship. I'm not so sure about some of the other animals either. They allowed this to happen. I'll get that old Coyote!

Narrator: That night Crane went over to Coyote's house. Crane waited outside until he thought Coyote was asleep. He slipped inside. Once inside he found Coyote sleeping on the floor of his den. Crane began poking Coyote with a sitck and tossing small stones (*use cotton balls*) at him to see if he would waken easily. Coyote did not move. Seeing this, Crane took his knife and carved a section off of Coyote's rump. Having completed this without waking Coyote, Crane left with his prize.

The next day Crane went looking for coyote.

Crane: Say, Coyote! How about a steak dinner tonight at my house?

Coyote: Well, I don't . . .

Crane: (*Interrupts*) And bring all your friends. You're all invited.

Coyote: (*Looks at friends for approval*) All right. We'll be over this evening, so cook plenty!

Crane: (*Smiling*) I'll be ready. Oh, and don't forget your friends!

Narrator: Crane went home and immediately set to his cooking. Later, Coyote and his friends arrived and each smelled the meat cooking.

Raccoon: Crane must be a good cook!

Fox: It sure smells good.

Bear: I wonder what we're having beside steak. I'm starved.

Squirrel: Me too! I hope it's ready.

Beaver: Let's eat! I can hardly stand it.

Coyote: Well, Mr. Crane, that has to be the best roast I've ever smelled!

Crane: Wait until you taste it!

Narrator: All sat down to the best dinner ever served in the village. Coyote especially was impressed.

Coyote: Mr. Crane, all this time I thought of you as a nobody. But now I can see that I was wrong. I think we may be the best of friends. By the way, where did you ever find steak so delicious as this?

Crane: (*Looks at Coyote and starts to laugh*) I have been watching you steal from everyone else, Coyote. You have lied your way into their homes. You have tricked them into believing good things about you. But, (*still laughing*) this time the trick is on you! That delicious steak you have been eating is your own rump.

Narrator: Hearing this, Coyote became very sick and all of his "far better" friends began to laugh at him. (*Animals laugh as they exit*)

(*Coyote is alone, looking lonely*) From that day on, Coyote has been shunned by his animal friends and everyone else. Even today he is considered to be a crook by farmers. Coyote has made quite a name for himself which has lasted throughout history.

Nina Saves Roan

Developed by Members of the Shoalwater Bay Curriculum Committee

Geographical Area: Coastal Region

Vocabulary:

Quinalt	Nampschats	carpet bag
furrowed	drew near	jodhpurs
middy blouse	Arabian	churchmouse
twittering	whinnied	

Reading Motivators:

Talk about people's special skills (i.e., athletic skills, academic skills, art skills, etc.).

Take students to the playground. Have everyone attempt a 4-foot high jump. Discuss individual differences.

Discuss helping injured animals.

Read a selection from *All Creatures Great and Small* and discuss what a veterinary must do.

Discussion Topics:

Discuss pets and your responsibilities in their care.

Discuss what it means to do thing for personal satisfaction rather than for money or reward.

Discuss feelings experienced when asked to do something without knowing why or what the end result will be.

Why did Nina choose to share the credit with her grandfather? Ask students to decide if he was desering of credit. Why or why not?

Follow-up Activities:

1. Have students collect and share horse stories. Perhaps some students could draw or collect pictures of their favorite horses.
2. Have students research and report on the impact of horses and their changing role on Northwest Indian tribes.
3. Research and report on the Northwest Coastal Indian Potlatch and/or Indian giveaways.
4. Discuss the barter system. Have students bring things to school to trade in a class swap.

Nina Saves Roan

Narrator	*Captain Reed*
Boy	*Chief*
Nina	*Mr. Kindred*
Lizzie	*People*

Narrator: Nina Charley Bumgardner was a young girl in Shoalwater Bay in the early 1900's. She was a Shoalwater Bay Indian.

When Nina came home for her school vacation, she visited her sister Lizzie at Bay Center. She had spent two days at Lizzie's house when there was an urgent knock on the door.

Boy: Hi, Nina. Mr. Tom Olsen from the store asked me to bring this message to you. He said it was an emergency.

Nina: (*Reads note*) "Emergency! Come Home! Dad." Dad wouldn't send for me unless it was a real emergency. I hope no one is hurt or sick at home.

Lizzie: We better get you into the wash tub. (*Lizzie and Nina leave*) We better hurry. The mailboat gets in at noon and it's already 11:30. (*Steamboat pulls in and girls run to it.*) Just in time! (*Gives Nina hugs and kisses*) Goodbye, Goodbye!.

Nina: Goodbye, Lizzie!

Captain Reed: Well, hello Nina. No need fcr fare, Mr. Kindred paid it for you. Guess they really want you home.

Nina: I wonder why papa wants me home?

Narrator: Soon Nina's boat docked in Tokeland which was named after a chief in Nina's tribe called "Old Toke." She had heard many stories about him from her father Chief Charley. Nina was greeted by Mr. Kindred and her father.

Chief: Here are your clothes, Honey, go change.

Nina: What's going on?

Chief: Mr. Kindred's colt Roan had a terrible accident. While he was running across the field, he stepped on a large spike and it went through his back hoof.

Nina: But why did you send for me?

Chief: You're good with animals, Nina. They trust you. Roan needs special help.

Nina: Did they try to take the spike out?

Chief: Oh yes, but Roan bares his teeth and tries to bite anyone who comes close to him. He paws at them with his front hoofs.

Nina: Well, what makes you think I can help him?

Chief: I think you can do it, Honey. You have a special gift with animals. They know you love them. I'll pray for you.

Narrator: Nina went and changed clothes and then walked toward the corral where the injured colt stood. Several people had gathered to watch.

Mr. Kindred: Nina, I'm so glad you are here. I do hope you can help Roan. Here is a nail puller, a small bottle of medicine and a rope to hold him.

Nina: I will see what I can do. I'll try!

Narrator: Nina knew how valuable Roan was. He was a very expensive Arabian horse and Mr. Kindred was very fond of the little colt.

Nina: (*Walks toward cardboard horse*) What's happened to you? What did you do that for? You poor boy. Didn't you know that would hurt your hoof? You shouldn't have done that. Didn't you see that spike?

Narrator: Nina signaled to the onlookers to be silent while she carefully slipped a rope through his halter ring.

Nina: You're a good boy, good boy.

Narrator: Nina slowly stooped down near Roan's back hoof. Not a single person spoke or moved. Even the birds seemed quiet. She carefully lifted the colt's hoof up and looked at the spike.

Nina: I must use all my strength. I'll have one chance to pull the spike out. This is going to hurt a little bit, but you'll be alright. (*She pulls the spike out*) I did it! I did it! (*Looks at horse*) I'm not through with you yet, now for some medicine.

Narrator: (*All people around clap and cheer*) Nina led Roan to Mr. Kindred.

Mr. Kindred: Here's a $10.00 gold piece, Nina.

Nina: Oh, it's nothing.

Mr. Kindred: I insist. If I sent for the horse doctor it would have cost me more than that.

Nina: I didn't do anything. You sent for me, Papa, so you take it.

Chief: Nina, you're a good daughter. You see Mr. Kindred, Nina has been taught when you do something for somebody, you do not have your hand out to be paid. You do it because it is good to help people and animals. That has always been an Indian way.

Adventures On An Island

Developed by Members of the Shoalwater Bay Curriculum Committee

Geographic Area: Coastal Region

Vocabulary:

Dugout canoe	oystermen	tidied
little neck clams	utensils	Chehalis River
inland	underbrush	snipe
abundant	annual migration	plover
mongrel	succulent	grebes
sloughs	spruce baskets	cormorants
peninsula	leisurely	merganser
mudflats	conifer tree	raucous
sandspit	ambitious	brute
vicious	species	portage
seal bladder		

Reading Motivators:

Use visual aids to give students exposure to life on the coast, show tidal pools, canoe types, seafood, etc.

Discuss types and preparation of wild or natural foods. What factors determine what grows in a certain area?

Discuss movies and stories which have island adventure (i.e., Swiss Family Robinson, Treasure Island, Robinson Crusoe, Gilligan's Island, Island of the Blue Dolphins, etc.).

Discussion Topics:

Discuss the way people have adapted their food, clothing and shelter to the environment in which they live.

Trading flourished because of the annual food gathering expeditions of many tribes. Discuss what in the story suggests this.

Discuss these values presented in the story:

a) disobedience to parents and the resultant feeling of guilt

b) first impressions can sometimes be misleading

Follow-up Activities:

1. Illustrate the "giant" from the description in the story and display. Discuss characterization and ask students if the description was adequate to form a picture in their mind.
2. Involve students in the cooking and sampling of seafoods.
3. Organize a trading fair such as might have been held on the Columbia River before the coming of the white man.
4. Have students prepare models, dioramas, and shadow boxes of camps, canoes, etc.

5. Involve students in map skills. Refer to the vocabulary and discuss terms. Have students develop a relief map of this coastal area using scale and symbols.

Adventures on an Island

Narrator	*Mother*
John	*Father*
Sam	*Pete*

Narrator: On a sunny afternoon, many years ago, an Indian family landed their cedar dugout canoe on Long Island at the south end of Shoalwater Bay. They planned to stay on the island for several days to dig little-neck clams to trade upriver to the inland Indians.

Mother: John, you and Sam do not leave. You boys must help set up camp and unload the canoe. You can go play afterwards.

John: Oh, gee, Mother, we want to go explore.

Mother: You can do that later. First we must gather wood for the fire. We will need lots of it.

Narrator: The camp was set up and everything was in order. Father built a fire and Mother prepared a meal of dried salmon and fresh berries. After the meal it was too dark to go exploring. They just sat around the fire and talked and then went to bed.

Sam: John, I can hardly wait for tomorrow.

John: I can't either. There are so many things to explore on this island. (*Yawns*)

Narrator: As they dozed off they could hear the ocean surf rolling on the beach on the other side of the peninsula.

Early the next morning the entire family was up and busy.

Mother: John and Sam may explore the island after we finish the first batch of clams.

Sam: Oh, thank you, Mother.

John: Yeah, we can hardly wait! There's a lot to see!

Sam: Already I've noticed sandpipers in great flocks, kingfishers, blue jays and plovers. Of course there are always seagulls, ravens and crows.

John: I love to watch birds. In the fall there are so many ducks, geese and black brandt that the sky is black with them.

Sam: Birds must really love this bay.

Narrator: Just then the boys were startled by a great blue heron flying away, making a raucous noise of alarm.

John: That's a year-round resident, and he's angry with us for scaring him away from his fishing place.

Narrator: The boys then set to work gathering clams. (*Pause*) Soon the clams were dry and the boys pushed the little canoe into the water.

Father: Stay on the camp side of the island and don't go any further than the south end.

John/Sam: Okay, Father.

Narrator: The boys paddled off.

Sam: What's that over there?

John: It's a seal! It's gray. I think it's a young one.

Narrator: The boys paddled slowly and cautiously toward the seal, but when they were a canoe length away the round head with wiskers and no ears sank out of sight. It appeared again about fifty feet ahead of them. They paddled till they were close to the seal and it disappeared again. The seal played this game with the boys until they realized they were nearly to the cleared field at the island's end.

Sam: Look, John, isn't that an island over there?

John: Yes, it's Round Island. I've heard some of the older people talk of it. I've heard tales that it was a Chinook Indian burial ground. That's probably the reason Father doesn't want us to go any further.

I'm curious! We could paddle to the island, walk completely around it, get into our canoe and be on our way home in a short time. The tide is almost high now and we have lots of water.

Sam: But, remember what Father said.

John: I know, but he didn't really warn us to stay away from Round Island. I think he just didn't want us to go too far away, and we have lots of time.

Sam: Well, I am kind of curious, too! Okay, let's go.

John: In case Father might disapprove, let's just keep it a secret, Sam.

Narrator: They had never been on an island such as this. It was prefectly round and covered with brushy woods. The boys had no plans of going into the brush.

Sam: If this is an old burial ground, there must be old canoes containing bones.

John: Probably, but it's too nice a day to be scared.

Narrator: The boys began to explore. As they rounded more of the island they saw the stern end of a canoe in the water. The front of it was up on the beach.

The boys froze in their tracks. There stood one of the largest, fiercest looking Indians they had ever seen! (He was dressed only in a cedar bark loin cloth. Nothing covered his huge chest, which had several ugly scars the full length of it.) His face was scarred and it appeared one eye was missing, but the other one glared at them fiercely. The boys could feel their hearts pounding wildly in their chests. He had a knife in one hand and a chunk of dried meat in the other. All at once, the brute moved toward them, uttering a sound in a strange language. When he opened his mouth, they saw several teeth were missing.

When the giant moved, the boys turned and ran faster than they had ever run before. They did not feel the rocks under their bare feet. They reached the canoe, pushed off the beach and paddled farther out before they dared look back. They just sat there, catching their breath.

Sam: Boy, that was a close call!

John: I don't know if he was human or not! Did you see the knife he had! Are we ever lucky we got out of there - fast!

Let's go home. I've seen enough for one day!

Father: I didn't expect you home so early.

Sam: We got hungry and decided to come back sooner. (*Boys sit down and start eating*)

Mother: Hungry! You two boys are eating enough clams to last most people two days!

Father: Well, paddling a canoe is sometimes hard work.

Narrator: The boys did not talk much. They were still shaken from their experience on the little island. But they did not dare tell their parents about Round Island. Their father might become angry and not allow them to explore anymore.

Narrator: The boys then helped with the clams all afternoon. When the tide was coming in, Father noticed someone coming in a canoe.

Sam: (*Quietly wispers*) John! That's the awful man from Round Island!

John: Mother, may we go into the woods and cut sticks for drying clams?

Mother: We have enough, but if you want to cut more, you may.

Narrator: Sam and John went quickly into the woods. Instead of cutting sticks they peered out of the woods and saw that the big man was beaching his canoe at their camp.

Sam: Oh, what does he want?

John: I don't know, but I want to stay right here.

Narrator: They saw Father wade out and help pull the canoe onto the beach. The big man got out of his canoe and he and Father talked. The boys were too far away to hear them. Mother put more clams away, looking at the visitor from time to time.

Father and the man talked for an hour and they smoked some tobacco. Father and the man shook hands and the man got into his canoe and paddled away from the island to the north. When he was far down the bay the boys cut a handful of sticks and came out of the woods.

Mother: You've been gone for over an hour and that is all the sticks you've cut? I just don't understand you boys sometimes.

Father: Let's put things in order and load our canoe. We are going to the ocean beach to get some whale blubber from a whale that was beached just a couple of days ago.

John: How did you find this out, Father?

Father: Pete, the fur trapper from Grays Harbor told me. Some Indians at the portage between Shoalwater Bay and the Columbia River told him. News travels fast when there is a beached whale. Why did you boys go into the woods when Pete stopped here? You missed an interesting fellow. He has traveled to many places on the coast.

Sam: He kind of scared me.

Father: Well, in spite of his appearance, he is a good man. He has a mysterious background. This is only the second time I have talked to him, but I have heard much about him.

Mother: Why is he scarred and crippled?

Father: People say he moved down to Grays Harbor from his tribe on Vancouver Island, way north of us. One night slave hunters attacked his village. Pete fought savagely along with his tribesmen and killed most of the attackers, and the rest of them left in their canoes. Several people in the village were killed, among them Pete's wife and child. Pete was clubbed and cut so badly he nearly died. When he recovered, he moved down to Grays Harbor and began trapping. It's a lonely life, but that's the way he chooses to live now.

He had been to Chinook on the Columbia. He sold some furs there, then he crossed the portage and stayed on Round Island two nights. Now he is on his way home.

Narrator: Not much more was said about the strange visitor and since it was getting dark the family got ready for bed. While lying looking up at the stars the boys whispered to each other.

Sam: Do you think Father knows that we disobeyed him and went to Round Island?

John: I don't know but we will tell him tomorrow.

Sam: Yes, I think we should. Somehow, after hearing about Pete, I do not fear him anymore.

John: No, I even feel sorry for him. He probably has been a sad and lonely man all these years after what happened. We should not have judged him so quickly.

Sam: (*Yawns*) I guess we learned a couple of things today.

John: Yeah, I guess so.

Narrator: Soon both boys were sound asleep.

Scabby Bear

Developed by the Assiniboine Curriculum Committee of the Ft. Peck Reservation

Geographical Area: Plains Region

Vocabulary

encampment	mourning	in-laws
pemmican	mole	entrails
coaxed	imitated	sinew

Reading Motivators:

Locate Ft. Peck on a map. Discuss the different tribes located there.

Show films or filmstrips on wolves, buffalo or buffalo hunting.

Ask students to interpret the cliche "beauty is only skin deep" or "you can't judge a book by its cover." How do these quotes apply to real situations?

Discussion Topics:

What things indicate animals are relatives of people as told in Indian stories?

Discuss the idea of just punishment for wrong deeds, revenge and forgiveness. Explore the criminal justice system.

Discuss the habitat of wolves.

Discuss how external appearances can be deceiving.

Discuss the wolves' revenge as described in this story.

Follow-up Activities:

1. Reading selected parts of the story, have students roleplay this story.
2. Make up "Before" and "After" advertisements for a miracle cure for Scabby Bear's scars. Use weight control ads as an example. Have students name products, such as Clear-a-sore.
3. Have students collect advertisements which claim great cures or promise unrealistic things (i.e., hair restorers, muscle builders, products that get dates, etc.).
4. Illustrate the story with events in sequence. Make a mural or filmstrip.

Story About The Sun and The Moon

Developed by the Assiniboine Curriculum Committee of the Ft. Peck Reservation

Geographical Area: Plains Region

Vocabulary: pemmican temperature sweat lodge

Reading Motivators:

Locate the Fort Peck Reservation on a map and discuss the geo-physical aspects of the surrounding area.

Read and/or discuss fables and legends that relate to the moon.

Bring in pictures of snakes and discuss why they might have flat noses.

Discussion Topics:

Discuss the mourning practices the boy's grandmother observed. What are those observed by other cultures?

Discuss creation stories and ask students to identify what was created in this story.

Discuss sweat lodges and what they are used for. What purification ceremonies do other cultures participate in? Do modern day Christians practice any?

Have students compare this story to *Duckhead Necklace* in Level V stories. What are the similarities and differences? How could two tribes have a similar story?

Have students list the things the boy did which he had been warned against. What happened each time? What seemed to be the boy's enemy throughout the story?

Follow-up Activities:

1. Have students research sweat lodges and build models of them.
2. Have students make a filmstrip with narration for this story.

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Long Hair

Developed by Members of the Northern Cheyenne Tribe

Geographical Area: Plains Region

Vocabulary:

historian	translator-writer	Cheyennes
predicted	celebration	cavalry
strategies	commotion	ammunition
counter-attack	forthcoming	supernatural
visibility	sporadic	participate
reluctant	unbearable	embrace
emotionally	accomplishments	approximately
surrendered	captured	harmony
punishment	malnutrition	rations
unaccustomed	defy	hostile
executive		

Reading Motivators:

Discuss the protrayal of Indians in the "Hollywood version" of Custer's last stand.

Locate the Northern Cheyenne reservation in Montana and ask students to speculate on why the Southern Cheyenne people live in Oklahoma. Locate Oklahoma on the map and have students approximate the distance between the two bands.

Discuss first person accounts of history. How is history recorded? Who decides what goes into a historical account? Are historical accounts biased by the writer?

Read selections of *Cheyenne Autumn* by Marie Sandoz to the class.

Discussion Topics:

Have students cite evidence from this story that the Indian people were **not** gathered for the purpose of making war.

Discuss mourning periods and what might be involved. For many tribes it encompasses four days. What are some mourning practices currently observed in the local community today? What are wakes and their significance in Indian culture?

Discuss heroes and how they are honored. Who are our heroes today?

What is relocation? Why were tribes moved from place to place? What effects might that have on the people?

Follow-up Activities:

1. Assign students to read parts of *Cheyenne Autumn* by Marie Sandoz to describe what happened to the Cheyenne people after the Little Big Horn battle.

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2. Have students use the map to locate where the battle took place. There is a park there now which serves as a national monument. Perhaps students could write for more information.
3. Have a group of students make a mural or illustrations of this account of the Little Big Horn battle.
4. Have students research General George Armstrong Custer and include pictures of him. Why was he called Long Hair by the Cheyennes?

Sun's Daughter

Developed by Members of the Skokomish Tribe

Geographic Area: Coastal Region

Vocabulary:

Tamanawis	junebug	raven
prominent	bewitched	power
avoiding	prying	forms
first-born	annoyed	

Reading Motivators:

Show pictures of the solar system. Ask students how stars, moon, etc. were formed?

Discuss the first signs of spring (i.e., robins, groundhogs, junebugs, butterfiles, lambs being born, etc.).

Discuss playing tricks on people. How does the victim feel?

Discussion Topics:

Ask students to describe the solar system as it is presented in the story.

Ask students to speculate on the following:

a) the significance of the two blind women making mud pies

b) where the young man went when he rose to the sun

Follow-up Activities:

1. Have students make a mural or filmstrip of this story's scenes.
2. Have students research and report on insect life cycles such as the butterfly, moths, bees, etc.
3. Take students on a walk in spring to make lists of as many signs of spring as they can find.
4. Have students prepare reports on the solar system or specific stars or planets.

In The Land of The Salmon

Developed by Members of the Skokomish Tribe

Geographical Area: Coastal Region

Vocabulary:

spawning	possessed	supernatural
dwindled	ancestors	urge
longhouses	reunited	

Reading Motivators:

Show a film on salmon.

Have students tell stories about fishing.

Discuss the migration phenomenon.

Discussion Topic:

Have a local hunter or safety instructor or resource person come into the classroom and discuss:

a) reasons for fish and game laws

b) migration patterns of local fish, birds and animals

Discuss careers which relate to wildlife (i.e., fishermen, biologists, food processors, etc.).

Discuss Indian fishing and hunting rights. Include the historical treaty rights, tribal codes, current controversies, specific laws and regulations.

Discuss the value of wildlife as:

a) a food source

b) aesthetic beauty

c) the natural balance of nature

Follow-up Activities:

1. Take a field trip to view salmon or other wildlife. Some places to go might be a fish hatchery, a cannery, fishing boats or a game refuge.
2. Have students bring in recipes of and/or samples of wildlife dishes. Have students prepare a classroom recipe book or just have a food tasting party.
3. Have students research and report on different fishing methods. Include what kinds of nets and other tools are used and where and when certain kinds of fishing takes place.

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Indian Giant

Developed by the Burns Paiute Reservation

Geographical Area: Plateau Region

Vocabulary:

Numa-Tsa-Hua (Giant)	Ec-Tha-Sha (Coyote)
Indian willow shades	ha-hab (willow shades)
an-cha-qui-chad (red)	hi-sii (fried)
tou-koh (meal)	Kau-sii (tail)
volunteered	hollered
nah-ne-wah (relatives)	pa-tsa-wou (killed)

Reading Motivators:

Ask students to list fairy tales about giants.

Have students discuss tricks that have been played on them or others and their reaction to them or others. How did they feel?

Discussion Topics:

Discuss the tricks Coyote played in this story. How did Coyote outsmart the Giant? Compare this story to *How Animals Got Their Color* (Level V). How was trickery used there. Compare the two.

Discuss the positive and negative role of Coyote in different stories.

Follow-up Activities:

1. Have students play "the hit game" as was done in the story. What other Indian games can students list?
2. Have students write or tell their own story about a giant.
3. Have students put on the following participation drama. Assign individual students or groups of students to make certain sounds. Put the cues for the sound on cards. Have one student hold up the appropriate sound at the correct moment (or pause) in the story.
4. Have students make up their own participation drama with another story.

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Indian Giant

SOUND CUES:

drum beats	*growl/talk*
roar!	*boom drum*
chew/chop	*yelp!*
crack!	*groan!*
moan!	*slide whistle*
ohhh!	

Indian Giant was walking along a path (*Drum Beats)* when Coyote saw him. The Giant terrorized the whole land Roar!) and ate the Indians (*Chew/Chop!*). When Coyote, the trickster, saw the Giant, he began making plans for him. Coyote decided to play a good trick on the Giant. He decided to make a lot of Indian willow shades (*Crack!*). He also made one for himself. When the Giant arrived (*Drum Beat*), it looked as if there once had been a whole band of Indians living there.

The Giant looked about at the empty shades until he spotted the Coyote lying sick under one of them (*Moan!*). The Giant, seeing Coyote, went up and sat down beside him and said, "So, here you lay sick." Coyote pretended to be very sick (*Ohhh!*). "Yes," he said, "all summer I lay here really sick. You see, all the Indians' shades have dried up and turned red and they all left me here sick." Coyote went on to explain the nature of his illness. (*Moan!*)

The Giant knew Coyote was pretending to be sick, so he said, "We could play a game, the kind you like best." Coyote told the Giant that he had something to do first and he went to talk to his friend, saying, "I shall pick a game to play." He talked (*Growl/talk*) to his friend as to what he should do and his friend told him to put some of his meat at the end of his tail to mislead the Giant.

The Giant heard Coyote making plans. When Coyote returned he asked, "Who were you talking to? What did you say? I heard you talking." Coyote said, "No, I was just making noises." Coyote said, "We should play the hit game." This they did. Coyote asked, "Who's going to lay down first? Giant did not answer so Coyote volunteered. Coyote laid down first. The Indian Giant hit him with a rock (*Boom Drum*) and Coyote hollered (*Yelp!*) and jumped up. Then Giant said, "We should hit each other two times." But Coyote said, "No, just once."

Now it was the Giant's turn to lay down. He knew of Coyote's plan and he kept his eyes on him. Coyote pretended that he couldn't lift the rock (*Groan!*), and told Giant, "I can't lift the rock. It is too heavy and I'm too weak from being sick." Then he told the Giant, "Don't look at me, turn the other way." When Giant began to turn his head, Coyote picked up the rock *(Slide whistle)* and hit the Giant's head (*Boom Drum*). Coyote kept hitting him all the while (*Drum beats*), saying, "What are you? What kind of a Giant are you eating up all my relatives?" Coyote killed the Indian Giant and became free.

Indian Giant and Indian Mother

Developed by the Burns Paiute Reservation

Geographical Area: Plateau Region

Vocabulary:

yapa roots
willow work
digging sticks
Indian band
pah-qui (fishing)
tsa-upa (spirits)
puh-tob (sticks)
fire pit
mahogany
nah-hay-qui (gambling)
maj-ii-sha (beaver)
tue-ka-wah (rats)
Numah-nah (father)
nah-kog (war)

Reading Motivators:

Discuss the consequences of gambling. How might not listening to warnings be considered gambling? What does greed have to do with gambling?

Review other creation stories.

Discuss the numbers five and seven. What reaccurring numbers are there in Indian cultures?

Discussion Topics

According to this story, what do the Paiutes believe about giants?

What are some consequences for not listening?

Discuss some problems parents and children have in communicating with each other. Why does this happen?

Why are giants and monsters used in stories? Are there any modern monsters to fear?

Follow-up Activities:

1. Have students discuss other monsters or giants with which they are familiar. Ask students to each locate a monster story to share. Are all monsters bad?
2. Have students research edible plants. Have them try to press plants and label.
3. Have students list unanswered questions or loose details from the story. Ask students to write their own answers. Read aloud and compare.

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One That Got Away

Developed by the Flathead Culture Committee of the Confereated Salish and Kootenai Tribes of Montana

Geographical Area: Plateau Region

Vocabulary:

Kalispel	immediately	suddenly
surrounded	assume	Telq Stem
terrified	galloping	recognized

Reading Motivators:

Discuss herosim:

a) What makes a hero?

b) List heroes past and present.

What does the title *One That Got Away* mean to you?

Discuss revenge and its consequences.

Discussion Topics:

Discuss heroism as it relates to the story characters. Who was the most heroic? Why?

Discuss these well quoted pharases:

a) an eye for an eye

b) forgive and forget

Discuss the symbolism of the sun as related to this tribe's culture.

Discuss the Indian names in the story and how they were given. How else are names chosen?

Follow-up Activities:

1. Have students complete the story with a different ending:
   a) if One Who Sets In Front didn't get away
   b) if One Not Yet A Man doesn't make it back to camp
2. Have students write a self-sacrifice story of their own. Have them try to use other students as the story characters.
3. Retell this story using pictographs like a Sioux wintercount (see Level IV Wintercount and Pictographs Activity Cards 6A-6B and 6C-6D).
4. Have students research their own name including the following:
   a) reasons chosen
   b) ceremonies given

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Medicine Woman Saves Flatheads From Warring Enemy

Developed by The Flathead Culture Committee of the Confederated Salish and Kootenai Tribes of Montana

Geographical Area: Plateau Region

Vocabulary:

warring	twitching	knoll
dismounted	stray	barricade
agony	pitiful	hysterical
surroundings		

Reading Motivators:

Show pictures and discuss the resulting destruction of war in terms of human lives and property on both sides.

Invite a guest speaker to discuss possible topics:

a) medicine power (unacceptable to some tribes)

b) veterans or the effects of war

c) tribal languages in your area

Discuss premonitions and the effects they might have on one's actions.

Discussion Topics:

Have students list the medicine powers Elizabeth showed in the story.

Discuss the role of guns in warfare and their superiority over the traditional weapons of the Indians.

Let students analyze their own "powers," abilities and talents.

Discuss the concepts of "mass retaliation" and "an eye for an eye."

Follow-up Activities

1. Assign students to report on the portable housing used by many tribes. Perhaps have a local person set up a tepee.
2. Create a wintercount which recreates the battle (see Level IV Wintercount Activity Card 6A-6B). Use pictographs (see Level IV Pictographs Activity Card 6C-6D).

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The Story of Wildhorse Island

Developed by the Flathead Culture Committee of the Confederated Salish and Kooteani Tribes of Montana

Geographical Area: Plateau Region

Vocabulary:

Kooteani	anticipated	surefooted
agile	snare	sub-agency
white-tail does		

Reading Motivators:

Discuss the difference between wild animals and animals that are domesticated. What are the pros and cons of domesticating animals (i.e., pheasants, trout, horses, etc.)?

Show films on the big horn sheep or locate pictures of big horn sheep.

Locate on a map some of the places listed in the story such as Flathead Lake and Dayton, Montana.

Discussion Topics:

Discuss Eagles and their methods of survival.

Review information on endangered species.

What are some special adaptations of sheep (i.e., hooves, fur, legs, etc.).

Discuss why they wanted the big horn sheep on Wild Horse Island?

Follow-up Activities

1. Have students make maps of this area, drawn to scale with map legend.
2. Have students research and report on trapping. Some may want to try to make snares.
3. Have students research and report on the use of sheep wool; spinning, carding, weaving, etc. Invite a weaver to class.

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Willy's Tribe

Developed by the Flathead Culture Committee of the Confederated Salish and Kootenai Tribes of Montana

Geographical Area: Plateau Region

Vocabulary:

traditions	lodge	cot
hymns	generation	spirit

Reading Motivators:

Have students discuss the knowledge and skills which they have and could share with others.

Discuss how stories transmit the values of cultures.

Invite a storyteller or an Indian dancer to the class.

Invite a spiritual leader to the class.

Discussion Topics:

Discuss ways in which Indians show evidences of their heritage:

a) vision seeking or other religious practices

b) naming and other ceremonies

c) other

Discuss assimilation and its effects on culture.

Follow-up Activities:

1. Organize a cultural fair and/or a Pow Wow.
2. Visit a museum to research local history.
3. Construct a quilt or totem pole or wall haning using a design or picture from each story (see Art Activities).
4. Choose a drama activity from one of the stories to present to the school.
5. Have each student write what they would pass on to children coming in the future. What would they want others to know about themselves and their world?

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